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## INEDITED TERRACOTTAS FROM MYRINA, IN THE MUSEUM AT CONSTANTINOPLE.

[PLATES XIV, XV.]

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The excavations by the French School at Athens in the necropolis of Myrina were conducted from 1880 to 1882 under the operation of the Turkish law established in 1874,<sup>1</sup> according to which, one third of the discoveries belonged to the finder, one third to the owner of the ground, and the remainder to the Museum at Constantinople.<sup>2</sup> The latter portion, which we found it impossible to redeem, comprised a large number of good figures, subsequently transferred, not without sustaining much damage, from Smyrna to the Museum of Tchînli-Kiosk.

In my catalogue of the Ottoman Collection, published in 1882,<sup>3</sup> I briefly mentioned the most interesting terracottas, purposely refraining, however, from entering into details, as our excavations were still going on. When our work was stopped by the refusal of the Turkish officials to renew our firman,<sup>4</sup> the necropolis of Myrina was very far from being exhausted, and I believe that whole series of tombs have since come to light. Little, however, will ever be known about them. Demosthenes Baltazzi Bey, inspector of antiquities in the vilayet of Aïdin, has kindly enabled me, from time to time, to give information on the new discoveries in my *Chronique d'Orient*, but systematic excavations

<sup>1</sup> NIKOLAÏDÈS, *Législation ottomane*, t. III, p. 162.

<sup>2</sup> That law, as is well known, was replaced in 1884 by a much more severe one, which, for the last four years, has almost stopped all scientific excavations in Turkey. Cf. *Revue archéologique*, 1884, I, p. 336.

<sup>3</sup> REINACH, *Catalogue du Musée Impérial*: Constantinople, 1882, pp. 74-7.

<sup>4</sup> POTIER et REINACH, *La Nécropole de Myrina*: Paris, 1887, p. 16.

ended on the day when the members of the French School left Myrina. Many of the recently discovered terracottas were sent to Tchimli-Kiosk, while others, perhaps the fruit of secret diggings conducted by Greek merchants, have made their way to various collections in Europe. Although it is difficult to get precise information about such matters, few museums having the custom of publishing annual reports, I think the richest set of Myrinaean figures, next to that in the Louvre,<sup>5</sup> is at present at Tchimli-Kiosk; immediately after come the collections in Athens,<sup>6</sup> Smyrna (Evangelical School, and several private gentlemen), Berlin,<sup>7</sup> and Karlsruhe.<sup>8</sup> Vienna and London possess but very few specimens, whilst Boston has recently purchased about thirty.<sup>9</sup>

The great importance of the collections in Paris and Constantinople is due not only to their fullness, but to the fact that they have not been tampered with by over-clever or unscrupulous restoration. Of course, a few of the statuettes in the Louvre did undergo some repair, but, when slight additions of clay were made to them, these were never concealed by artificial coloring or by coating over with dust. Complete terracottas from Myrina are exceedingly rare, and the seemingly perfect ones which issue from dealers' shops, though as a whole perfectly genuine, have almost always been completed in a more or less arbitrary fashion by the addition of missing limbs or attributes (vases, shells, fans, and the like). The beautiful set in the Berlin Museum contains more than one adulterated specimen. It is now a well-established fact, that in many,

<sup>5</sup> See the *Catalogue* of that collection published by M. POTTIER and myself, Paris, 1886 (838 numbers). This catalogue includes terracottas which were not found during our excavations, but were purchased at a later date; it is, in consequence, more complete than the catalogue appended to our *Nécropole de Myrina*.

<sup>6</sup> There exist two large collections of Myrinaean figures in Athens: (1) that of the French School, a part of which only, picked out by M. Heuzey, was forwarded to the Louvre; (2) that of the *Polytechnikon*, lately enriched by important gifts. A *Catalogue* of the latter, hitherto inedited, has been written by M. P. PARIS, member of the French School.

<sup>7</sup> A most remarkable set; see *Revue archéologique*, 1887, I, p. 103; *Jahrbuch des deutschen Instituts*, 1888, p. 253.

<sup>8</sup> *Rev. archéol.*, loc. cit. I am not acquainted with the private collections in England and Germany; in France, many choice specimens from Myrina belong to MM. Lecuyer, Gréau, Bellon, Feuarent, etc. At least fifty good ones have been sold at the Hôtel Drouot during the last two years. All the works relating to these terracottas are quoted in our *Nécropole de Myrina*; we must now add two important illustrated sale-catalogues (Hoffmann, 1888), and my article on the Knidian Aphrodite in the *Gazette des Beaux-Arts*, February, 1888.

<sup>9</sup> *The Nation*, Nov. 17, 1887; *Revue archéologique*, 1888, I, p. 87.

nay, in most cases, the terracottas and other funereal offerings were purposely broken when placed in the graves; we have shown that this was certainly the case at Myrina, just as Rayet and M. Haussoullier had proved for Tanagra; and I can only wonder why some archæologists are so unwilling to admit it, as similar practices have repeatedly been noticed, not only in the Hellenic, but in the Keltic and Germanic world.<sup>10</sup>

Since the publication of my catalogue of Tchînli-Kiosk, nothing whatever has been done to make that important collection better known to the public.<sup>11</sup> Annual reports are, naturally, quite out of the question. Of the very numerous statuettes from Myrina, not a single one has hitherto been published or even described, and the entire collection would perhaps remain inedited for years to come, if I had not contrived, some years ago, to purchase a set of good proofs from negatives taken by a photographer in Constantinople. I have selected four of the finest ones, which have been engraved by M. Dujardin on the two beautiful PLATES (XIV, XV) now under the eyes of our readers.

From both an artistic and an archæological point of view, I do not think that the value of these figures can be too highly praised. My feeling is that, in general, the terracottas from Myrina have not yet been appreciated as they ought to be, in comparison with those from Tanagra. The monotony of the figures from Tanagra (eight out of ten representing a draped female who is standing or quietly moving on), notwithstanding the marvellous grace of some masterpieces among them, places them in a position quite inferior to those from Myrina, in which the variety of motives is one of the most striking features: moreover, many of the latter have a value as reproductions of larger works which have

<sup>10</sup> Here are some references on this point which have not yet, so far as I know, been brought together. Concerning the Hellenic world: *Nécropole de Myrina*, p. 101; RAYET, *Monuments*, II, pl. 77, p. 8; HAUSSOULLIER, *Quomodo sepulera Tanagraei decoraverint*, p. 78; MILLINGEN, *Peintures de vases grecs*, p. III; COLLIGNON, *Catalogue des vases peints*, p. 190; MARTHA, *Catalogue de figurines*, p. x; STEPHANI, *Compte rendu de Saint Pétersbourg*, 1859, p. 4; STACKELBERG, *Graeber der Hellenen*, p. 37; *Bulletin de Correspondance Hellénique*, t. III, p. 128; HEUZEY, *Catalogue des terres cuites*, pp. 34, 166; *Revue archéologique*, 1887, I, p. 84.—In non-Hellenic tombs: *Bonner Jahrbücher*, t. LVI, p. 198; *Revue archéologique*, 1859, p. 763; 1861, I, p. 481; II, p. 162; 1863, I, p. 33; 1864, I, p. 426; II, p. 158; 1866, I, p. 413; 1868, I, p. 169; 1879, II, p. 216; 1882, I, p. 130; *Congrès d'anthropologie de Pesth*, p. 438; *Matériaux pour servir à l'histoire de l'homme*, t. XXI, p. 269. In Bourbonnais and in Berry, it was until lately the custom for the nearest relation to break an earthen vase on the tomb of the deceased (*Matériaux*, t. XXI, p. 342). Cf. PROPERTIUS, *Eleg.* v. 7. 34: *fracto busta piare cado*.

<sup>11</sup> The short notices published in the travellers-guides by Rousset and Meyer are merely extracts from my *Catalogue*.

disappeared and are known to us only by these free copies in terracotta. This being so, I earnestly suggest that the greatest possible number of these figures should be made known by phototype, and I venture to express the wish that the *American Journal* shall take henceforth a leading part in their publication. Figures of minor artistic value can, without inconvenience, be combined, on a reduced scale, in a single plate. An appeal to private collectors would certainly not remain unnoticed, and might also prove useful by turning the attention of dilettanti to the most remarkable class of antiquities at present to be obtained in the markets of the Continent.

I must apologize for this very long introduction and now enter upon some details concerning the four figures reproduced on our PLATES.

The first one, on the left of PL. XIV, is a specimen of which two other replicas are known to me, one in the Louvre<sup>12</sup> and the other in the Museum at Athens.<sup>13</sup> The replica in the Louvre bears butterfly-wings, and it appears as if similar wings were broken off from the figure now in Constantinople. The presence of such wings leave no doubt as to the subject: it is Psyche waiting for Eros, a motive often treated by late Greek art.<sup>14</sup> The beauty of the attitude and the lovely folds of the drapery need not be dwelt upon. The rock where Psyche is sitting must not be explained by any allusion to her sad story, rocky seats being exceedingly frequent both in Bœotian and in Asiatic terracottas.<sup>15</sup> It simply indicates that the seated figure is supposed to be in the open air.

If we possessed a better-preserved replica of our second terracotta figure (PL. XIV), which, broken as it is, remains a marvel of grace, we would not be puzzled, as we are, to explain her attitude. Two statuettes, indeed, said to have been discovered at Tanagra, can be compared with this Myrinaean gem, though they differ from it in some important respects. The first of these, now in the collection of Baron Gustave de Rothschild, was published by Rayet with the following comment:<sup>16</sup>

<sup>12</sup> *Nécropole de Myrina*, pl. xxiv; *Catalogue*, No. 175.

<sup>13</sup> P. PARIS, *Catalogue*, No. 678 (inedited).

<sup>14</sup> *Nécropole*, p. 364.

<sup>15</sup> *Un rocher, genre de siège indéterminé et conventionnel dont les coroplastes tanagréens ont fait un fréquent usage* (RAYET, *Monuments*, pl. 82, p. 2). Cf. *Griechische Terracotten*, Nos. 1, 2, 4, 5, 9, 15; HEUZEY, *Figurines du Louvre*, Nos. 22, 41, 45; *Nécropole de Myrina*, pls. iv, xxii, xxiv, xxvi, xxxiii.

<sup>16</sup> *Monuments de l'art antique*, pl. 82.

*La jeune personne tient ses jambes un peu écartées l'une de l'autre, et de la main gauche attire à elle et tend l'étoffe de sa tunique de manière à bien circonscrire le creux formé par sa robe entre ses cuisses. Elle lève le bras droit en le repliant légèrement, et dans la main tient une balle qu'elle s'apprête à laisser tomber dans la dépression que je viens de décrire. Les yeux baissés regardent avec attention. . . . Le jeu est tellement simple que nous n'apercevons guère l'attrait qu'il pouvait avoir. Mais il a fourni à l'artiste une pose toute naturelle à la fois et toute gracieuse.*

To sum up: (1) the Rothschild figure is not nude; (2) she holds a ball in her raised right hand and seems on the point of letting it fall into her lap. Rayet remarked that it was a rather dull game: perhaps it is not a game at all, but only an attitude.

A second figure of similar character has been lately described by Dr. Froehner in the catalogue of one of Hoffmann's sales:<sup>17</sup> *Jeune tanagréenne assise sur un rocher et tenant une pomme de la main droite levée. Sa main gauche saisit l'himation étendu sur ses genoux et le relève pour ne pas laisser tomber deux autres pommes qu'elle y a déposées. C'est la première fois que nous rencontrons ce motif.*

The two figures above described certainly originate from the same model, but they nevertheless present notable differences due to the addition or omission of attributes. Here is a new instance of the independence and capriciousness which characterize the work of Greek koroplasts. They started from a general type, such as "a seated girl with one hand raised and the other on her lap," and then freely modified her attributes (apples, balls, or the like), her headdress, her costume,<sup>18</sup> without pursuing any definite idea, and only for the sake of variety and elegance. This is a point which must be impressed on all those who study Greek terracottas, and a proof that the consideration of single figures can only mislead if not accompanied by the knowledge of the series to which they belong.

Now, we have here a third and totally different modification of the same type. The figure is nude; her left hand is raised, and, if that hand held an apple or a ball, it certainly would fall on the ground, not into the girl's lap. It is evident that she is not a ball-player, but a

<sup>17</sup> *Antiquités, vente du mercredi 30 Mai 1888*, No. 133, pl. iv. The catalogue bears no writer's name, but the author of those pretty volumes is well known.

<sup>18</sup> M. POTTIER and myself have repeatedly insisted on this: *Nécropole de Myrina*, pp. 135, 265, 272, 273, 280, 326, etc. The first who drew attention to it were, I think, MM. Heuzey and J. Martha.

bather ; her left hand probably held a small alabastron, the contents of which she is pouring on her left thigh, while her right hand is held ready to rub the perfumed liquid on her beautiful limbs.<sup>19</sup> This motive at once recalls the type of the *sich salbender Athlet*, so admirably studied by H. Brunn,<sup>20</sup> a replica of which has also been discovered in the necropolis of Myrina.<sup>21</sup> The athlete is standing, but we are acquainted also with female figures, in a sitting or cowering posture, which belong to the same class of *ἀλειφόμενοι*.<sup>22</sup> In most of the marble statues, the small vase is probably a restoration, but undoubtedly a judicious one.

Notwithstanding the analogous works just mentioned, the statuette in Constantinople remains an *unicum* ; at least, I am unable to recall another figure with precisely the same movement and attitude. I feel convinced that we have before us the replica of some charming work of art relating to the same epoch and style as the *Venus lavans se*, attributed by Pliny the Elder to the Bithynian sculptor Daidalos.<sup>23</sup>

It is almost unnecessary to add that the magnificent head placed at the right of our figure, resembling the Bacchus *γυνυίς* in the Capitol,<sup>24</sup> belonged to a quite different terracotta ; we left it in the place rather awkwardly assigned to it by the photographer, thinking that it would be a pity to erase from our plate such a fine specimen.

<sup>19</sup> The right hand may also have held a small patera ; compare a standing figure in *Catalogue Hoffmann*, 1886, p. 41 ; see also *Catalogue Castellani*, 1884, No. 641 (*femme debout versant le contenu d'un balsamaire*). FROEHNER has published (*Terres cuites d'Asie Mineure*, pl. x, p. 28 ; cf. *Catalogue Castellani*, No. 665) a beautiful female figure pouring water in a basin placed beside her on a high tripod. Similar motives occur on bas-reliefs, e. g., CLARAC, *Musée*, pl. 122, Nos. 40, 41, 62 ; pl. 135, No. 153 ; *Bullettino archeologico Napolitano*, t. III, pl. I.

<sup>20</sup> *Annali*, 1879, p. 201 ; *Monumenti*, vol. XI, pl. 7 ; cf. LUCY MITCHELL, *A History of Ancient Sculpture*, p. 295. An admirable replica in bronze, formerly in the Pourtalès Collection (*Catalogue*, No. 672), recently appeared at the Gréau sale (*Catalogue*, No. 964, p. xxxii).

<sup>21</sup> *Nécropole*, p. 450, pl. XLI. 3.

<sup>22</sup> Add to the statues published in CLARAC's *Musée*, pls. 601, 602, 626 B (MATZ-DUHN, *Bildwerke*, No. 793), a small bronze in Berlin (BERNOULLI, *Aphrodite*, p. 381, 1°), and perhaps the engraved gem described by TOELKEN (*Verzeichniss*, p. 136, No. 423), as *Venus sich salbend*. In general, cowering Venuses are rather supposed to have water poured upon them by a nymph or some other person standing behind them and not figured ; cf. CLARAC, pls. 345, 627, 629, and, for instances of the group when complete, the Aktaion-sarcophagus (BAUMEISTER, *Denkmäler*, I, p. 37) and the well-known Etruscan mirror (SAGLIO, *Dictionnaire*, fig. 749).

<sup>23</sup> Cf. *Nécropole de Myrina*, p. 161, 59 bis ; OVERBECK, *Schriftquellen*, No. 2045.

<sup>24</sup> BAUMEISTER, *Denkmäler*, I, p. 435.

The first figure on PLATE XV belongs to a well-known type,<sup>25</sup> that of the *φαινομηρίδες*, sometimes winged like Nike, more often without any divine attributes. This is the most charming replica I have yet met with, though some similar ones are in better preservation. The costume is particularly interesting as illustrating the epithet *φαινομήρις* (*showing the thighs*), bestowed by the poet Ibykos on the Spartan virgins. Plutarch quotes a verse from Euripides, upbraiding them for that singular custom: *Γυμνοῖσι μηροῖς καὶ πέπλοις ἀνεμμένοις*; to which he adds, by way of commentary: *τῷ γὰρ ὄντι τοῦ παρθενικοῦ χιτῶνος αἱ πτέρυγες οὐκ ἦσαν συνερραμμένοι κάτ'ωθεν, ἀλλ' ἀνεπτύσσοντο καὶ συνανεγύμνουσαν ὅλον ἐν τῷ βαδίζειν τὸν μηρόν.*<sup>26</sup>

In fact, as M. Pottier has well observed,<sup>27</sup> that Spartan fashion already appears in one of the most ancient statues we possess, the Nike of Archermos found at Delos,<sup>28</sup> a work belonging to the most severe archaic style. It was an expressive scheme for indicating the rapidity of the motion, which would have been greatly impeded by a tight skirt. Spartan girls, devoted as they were to fighting and racing, adopted it from the same motive; and that peculiarity in their dress began by answering a practical necessity (something like the "divided skirt" recently commended by Lady Warburton) before becoming, what it perhaps became in reality and in art, a pretext to objectional coquetry.<sup>29</sup>

The last figure we are dealing with (PL. XV), clad in an almost transparent garment, is certainly equal in beauty to the former ones, in spite of its sad state of mutilation. The inclination of her head in the direction of the right, together with the attitude of her arm, seems to indicate that she is occupied with some other figure, either an Eros or an animal.<sup>30</sup> But these or similar hypotheses are more applicable to the lost original—in round or in relief—than to the terracotta figure itself,

<sup>25</sup> *Nécropole*, p. 257; *Catalogue du Louvre*, Nos. 161–69; CARTAULT, *Collection Lecuyer*, pl. c<sup>5</sup>.

<sup>26</sup> Plutarch, *Λυκούργου καὶ Νουμᾶ σύγκρισις* (ed. Teubner, III, p. 76). Cf. POLLUX, *Onomast.*, VII, 55: *Ἐκ τῆς κάτω πέζης παρέφαινον τοὺς μηροὺς, μάλιστα αἱ Σπαρτιατίδες ἅς διὰ τοῦτο φαινομηρίδες ὠνομάζον.* See also BÖHLAU, *Quaestiones de re vestitaria*, p. 79.

<sup>27</sup> *Nécropole de Myrina*, p. 358.

<sup>28</sup> *Bulletin de Correspondance Hellénique*, 1879, pl. VI.

<sup>29</sup> *Noch jetzt tragen die Birmaninnen ein den Schenkel beim Gehen entblössendes Gewand, wie einst die spartanischen Mädchen* (BASTIAN, *Zeitschrift für Ethnologie*, t. I, p. 89). A similar fashion is well known to have existed in Paris about 1796 (QUICHERAT, *Histoire du Costume en France*, p. 640).

<sup>30</sup> Compare the panther beside Dionysos, CLARAC, *Musée*, pl. 123, No. 114, and the dog leaping at the Satyr who holds a hare in his raised hand, *ibid.* pl. 178, No. 169.



which, as I believe, was never associated with another one. I can support my opinion by two sketches from inedited terracottas which I drew at Myrina during the excavations and have caused to be reproduced here by a mechanical process (*Figure 12*). One figure is almost nude, the other is clad with tight-fitting garment. Both are perfectly preserved, are very nearly in the same attitude, both are standing alone. One of them looks to her left, the other to her right, while both extend the right arm. Here again we have a motive, that of a woman standing with her legs crossed, her right arm raised and the left one placed behind her back;<sup>31</sup> no precise action, no episode of female life is alluded to: it is an attitude, and nothing else. Any other explanation will come to grief when applied to figures of the same series. This may appear

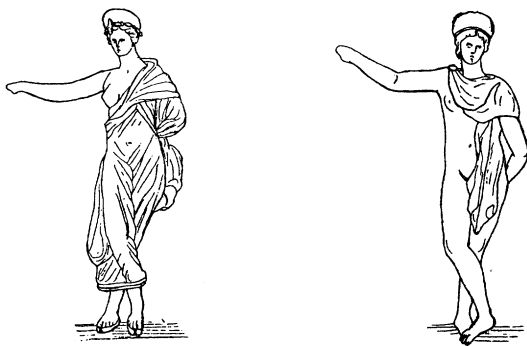


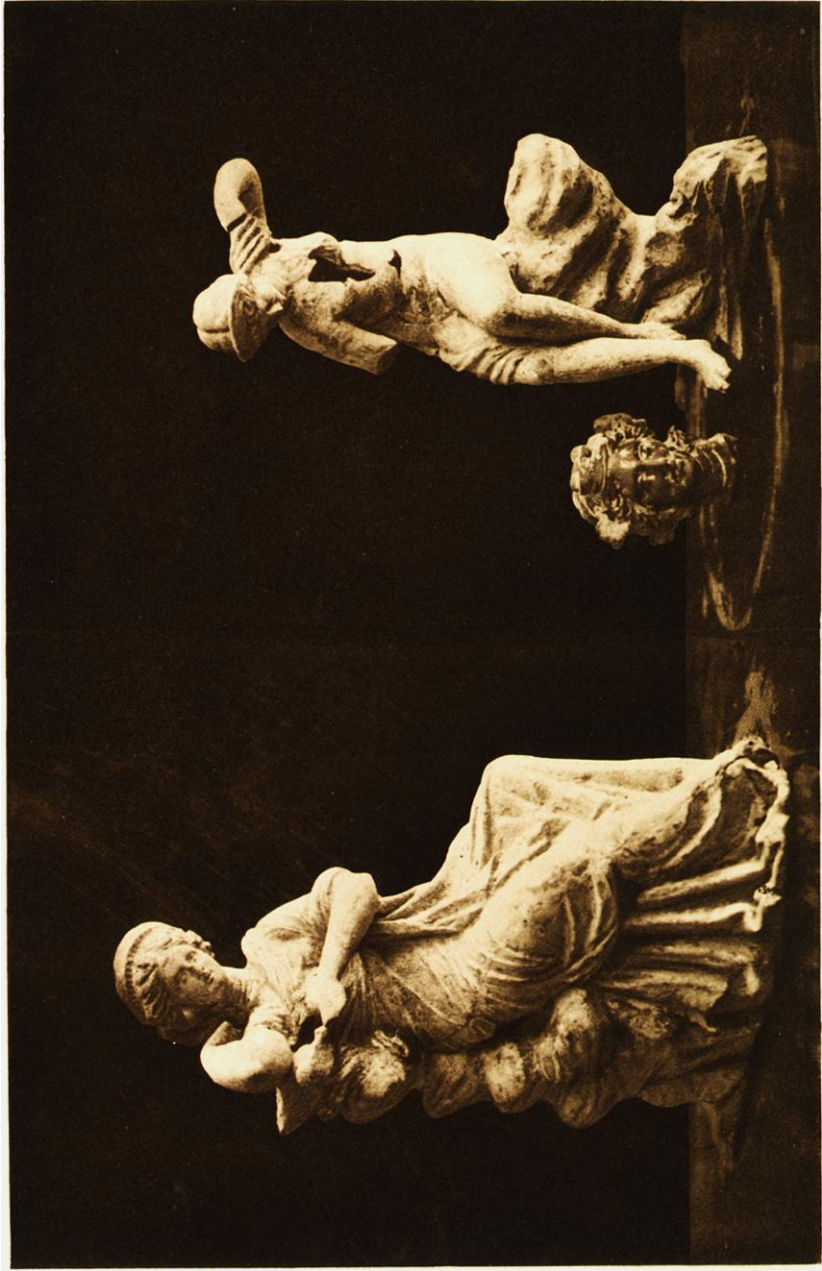
FIG. 12.—*Inedited Terracottas from Myrina.*

a rather dull conclusion. Many archæologists have still to learn the *ars nesciendi*, but the sacrifice it imposes upon our curiosity will be more supportable if we reflect that what we consent to leave unexplained, the Greek artist himself, that is, the modeller of the terracottas, probably neither knew nor cared to know.

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<sup>31</sup> Cf. *Nécropole de Myrina*, pl. VI, No. 6, p. 298.





Hélène Dujardin.

TERRA COTTA STATUETTES FROM MYRINA  
Museum at Constantinople